

HE KEPT TO HIMSELF FOR 35 YEARS.  
 THEN HE TOLD THE BEST DAMN JOKE ANYONE EVER HEARD.  
**SMOKED KAMELS.**



EST.  
1918

RE-EST.  
1996

BACK FOR NO GOOD REASON  
 EXCEPT THEY TASTE GOOD

SURGEON GENERAL'S WARNING: Cigarette  
 Smoke Contains Carbon Monoxide.

PRICE PER GAL 14.49  
 FEDERAL TAX 5.50  
 STATE TAX 1.00  
 TOTAL PER GAL 18.99  
 CIGARETTES 150/18



**DONT FORGET!!  
 GET YOUR GAS**



ORIGINALS: 17mg. "tar", 1.3 mg. nicotine av. per cigarette by FTC method.  
 LIGHTS: 11mg. "tar", .8 mg. nicotine av. per cigarette by FTC method.

©1996 R.J. REYNOLDS TOBACCO CO.

2070502695

# Tongue-in Comedian Marga Gomez

KAMEL RED + L #105  
PAPER 4/96

**I**f he old black-and-white press photos are fabulous. In one, comic writer/performer Marga Gomez's mother, a buxom blond in a leopard catsuit, stands growling, arms raised, about to pounce on her father, a small, Steve Buscemi-like man who cowers for the camera; in another, her tuxedoed father stands onstage next to a smiling Christine Jorgensen, the 60's celebrity transsexual.

"My father would tell jokes vaudeville-style, like a Spanish Benny Hill," says Gomez of the subject of her new show, *A Line Around the Block*, which opens at the Public Theater this month. The one-woman, four-character show is based on the life of Gomez's father, Cuban entertainer Willy Chevalier. "He was more than just a comedian," says the attractive Gomez, who is herself best known as a stand-up comedian, having appeared on HBO's *Comic Relief* and Comedy Central's *Out There*.

"He put shows together — variety shows, religious shows, he even did 'photo-mimico,' lip-synching to funny records, though not in drag."

Chevalier was at the center of a little-known period in New York entertainment history: the Latino variety shows of the 50's and 60's. "The Puerto Rican Theater and the Teatro Hispanico had very grand live shows, but they started drying up with the start of Spanish television and the changing Spanish family," explains Gomez, whose show chronicles her father's life and their relationship as his career began to slide. "There were fewer places to play. He started drinking, but he kept up the illusion. My career was just starting, and he left me a legacy of optimism that has kept me from quitting. I started doing stand-up in '84, when my father was getting sick, so he never saw me onstage, but he would send me letters saying, 'Keep it up.' Meanwhile, he was telling his friends I was in medical school."

Gomez

Theater in 1993 with *Memory Tricks*, a piece about her mother, an exotic dancer. It was her first "theater" piece. She's been performing *Line* in San Francisco, her hometown, for the last two months. "It's hard because the audience thinks of me as a stand-up," she says. "The show's funny, but it's not 'Hey, where're you from?' — though I'm thinking of adding that. Some people knew what I was doing, and some people were just loaded. One old Irish guy kept standing up and yelling 'Margal' and two girls got in a fight and broke up. It's good for the concentration, though."

Willy Chevalier, a defeated dreamer with a fighting spirit who would scrimp on entertainment by hiring the car-parker to recite poetry and who finally lost all his money buying his own theater, Teatro Latino, which burned down a year later, would be happy to know he's being resurrected by his talented daughter. "I try to capture who he was," says Gomez. "He never

LTS ADVERTISING SERVICES (516) 265-0404



DAVID HUGHES

found facts too important; he went for the better story. I feel like I've got him when I play him, or whoever it is. I like him."

*A Line Around the Block*, at the Joseph Papp Public Theater, 425 Lafayette St., through Apr. 21. \$22.50. ★

BY NORA BURNS

## Cinema-Techie Carl Goodman takes the public behind the screens.

**I**f you've ever wanted to look under the hood of filmmaking to see the mechanics of what goes on after the cameras stop rolling, hop the R train to Astoria, Queens, for an interactive experience that's designed to be illuminating as well as entertaining. Starting April 20, the result of three years of work and \$3 million will be on display at the American Museum of the Moving Image, in an ambitious high-tech and historical exhibition called *Behind the Screen*.

"Everyone knows what a movie camera is, but the tools of postproduction are hidden away," says Carl Goodman, the museum's curator of digital media. To bring this craft to light, the museum's staff collaborated with architects, computer programmers, audiovisual engineers and lighting, graphics and software designers to create a hands-on multimedia extravaganza of technological wizardry for visitors. Housed in two floors of a building that is part of Kaufman Astoria Studios, the

CARL GOODMAN:  
WORTH GOING TO  
QUEENS FOR



14,000-square-foot exhibition also incorporates some 1,000 artifacts from the museum's collection, including 19th-century cameras, early television sets, classic celebrity portraits, a collection of old fan magazines and movie merchandise.

In tribute to Eadweard Muybridge's early experiments in stop-motion photography, you'll be able to record a sequence of computerized photographs of yourself to make a video flipbook. There will also be



ongoing demonstrations of flatbed and nonlinear editing, the uses of sound effects, laugh tracks, special effects and animation and numerous video screenings about the filmmaking process. At the ADR (Automatic Dialogue Replacement) workstation, you'll be able to dub your own voice

into a movie scene, and at the Magic Mirror you can "try on" costumes from films like *The Wizard of Oz* and *Saturday Night Fever*.

Lest you think that these filmmaking lessons will unleash thousands of amateurs who think they're ready for the film-festival circuit, Goodman emphasizes, "I don't want someone coming out saying, 'Oh, I can do that.' I want people saying, 'I want to do that. I can't do that now, and I'd like to learn to do that.' It takes talent, knowledge and dedication, and computers don't make this stuff easy for you. They only make it easier for you if you already have the head to be able to do it."

"In the end," he says, "this exhibit is ambiguous about where movies and video are going. Our feeling is that they're evolving, but no matter what digital superhighway we imagine is going to be here in the future, people are still going to go to the movies. But since this exhibit exists after the 100th anniversary of film, it can be interpreted as sort of a summation of this first century. Is it a prologue of things to come? Is it an obituary? You decide." ★

2070502696